IFAR reports

Volume 13, Numbers 2, 3
February, March 1992

and The Art Loss Register

75,000 Bogus Prints Seized • Church Silver Thefts Solved
Quedlinburg Treasure to Return—Enter the IRS
Twombly and Basquiat Recovered in LA

Glazed earthenware plate titled Engraved Bull *by Pablo Picasso. Stolen from a Madison Avenue gallery during business hours.*

Largest Worldwide Supplier of Counterfeit Prints Indicted

IFARreports
incorporating *Stolen Art Alert*

Volume 13, Numbers 2, 3
February, March 1992

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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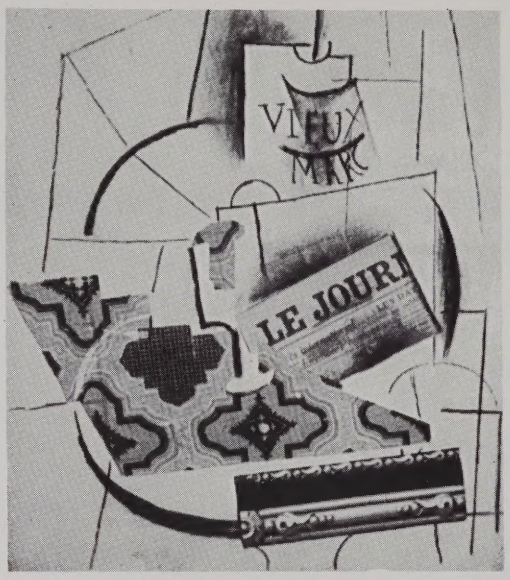
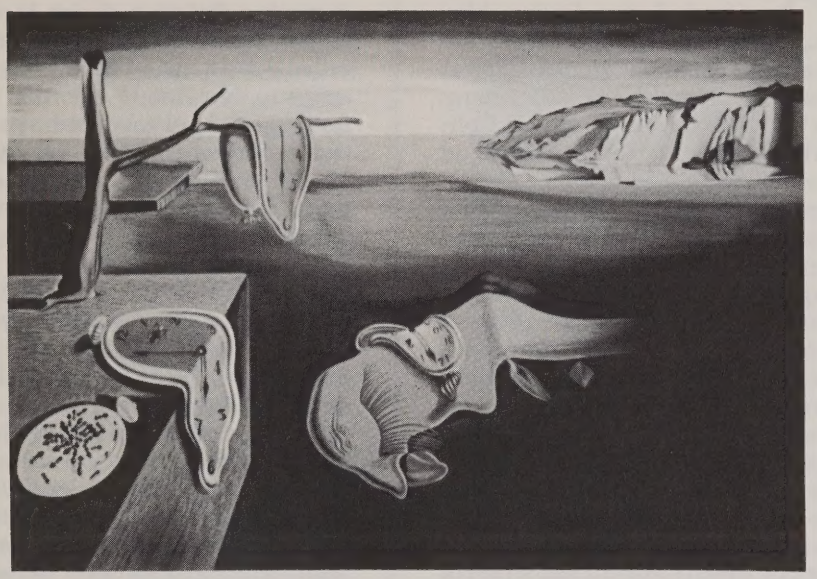


Two of the Amiel "Picasso" prints sold through Original Artworks, Ltd.

In a crowded room at the main post office in New York, officials from three federal agencies held a news conference on January 30 to announce the seizure of 75,000 purportedly counterfeit, limited edition lithographs, etchings and aquatints by Picasso, Miró, Chagall, and Dali. Hundreds of these prints were on display on large tables, and at the front of the room there were several examples propped up on exhibition easels, including the ubiquitous "Picasso" print of two hands holding a bouquet of flowers, and the familiar, *The Persistence of Memory*, allegedly "hand signed" by Dali. Andrew J. Maloney, U.S. Attorney for the Eastern District of New York, in his press conference statement said that this will eliminate "the single largest worldwide source and distribution network of bogus prints."

These works were part of a multi-million-dollar art scam allegedly perpetrated by the Amiel family, now of Long Island, in which bogus prints were made and distributed to galleries both here and abroad and then sold to thousands of customers through telephone and mail-order solicitations as limited edition fine prints. It is estimated that consumer losses in the last three years could exceed $11 million. At least two million dollars' worth of counterfeit prints were sold to a gallery in Denmark, which in turn sold them both to the public and to other galleries in England, Denmark, Switzerland, Belgium, Germany, and Sweden. This fraudulent scheme, masterminded back in the 1970s by publisher Leon Amiel who died in 1988, continued under the direction of his widow, Hilda Amiel, and her daughters Kathryn and Joanne, all from Long Island, and granddaughter Sarina of Boston. On February 28, 1992, a grand jury in the Eastern District of New York returned a 20 count indictment charging defendants Joanne, Kathryn and Sarina Amiel with the sale of counterfeit prints, exempting Hilda, who is seriously ill and hospitalized. If convicted on



The Persistence of Memory, *signed in pencil, "Dali."*

all counts, the three will face up to 100 years imprisonment and a fine of as much as $5 million.

John S. Ellis, Jr., an Inspector with the United States Postal Inspection Service in New York and Team Leader and National Coordinator for the entire investigation, said that over the past several years there have been a number of investigations and convictions of individual galleries selling fraudulent prints. However, the most effective way to significantly reduce their circulation was to get to the source, and that was the focus of this investigation.

Mr. Ellis told IFAR that these so-called "limited edition" prints were sold by the hundreds and were misrepresented as being created and signed by the artists, when in fact "they were not created by the artists; they were not involved with their production; the artists did not sign the prints nor did they approve them for sale." Dealers and wholesalers purchased the Amiel prints from Original Artworks, Ltd., with offices and warehouses at 74 Alabama Avenue in Island Park and 225 Secaucus Rd., Secaucus, N.J. Although one "Miro" print, *Equinox*, has sold for nearly $100,000, most buyers paid anywhere from several hundred to several thousand dollars each for these prints, which according to Mr. Ellis was "well below the current market prices for genuine limited edition prints of the same images."

Among the art experts who were consulted by investigators for the United States Postal Inspection Service were Jean-Louis Prat, director of the Fondation Maeght in Saint-Paul, France and also chairman of the Chagall Committee, and Jacques Dupin, a Miró specialist from Paris. At the news conference announcing the seizure of the prints, another expert, Susan Pinsky, head of the print department at Sotheby's, New York, was asked by reporters to explain the characteristics that identify these prints as counterfeit. She pointed out that the surfaces were flat, the compositions lacked depth and the colors were generally poor and added that "serious collectors would certainly recognize the difference between the prints at hand and authentic works by these artists."

Many of these counterfeit prints were sold through galleries in high visibility tourist areas, such as Center Art Galleries in Hawaii. Mr. Ellis was one of the major investigators in the recent case of *United States v. Center Art Galleries, et al.*, which resulted in the gallery's two principals being convicted of numerous counts of mail and wire fraud in their sale of bogus Dali prints. Mr. Ellis stated that invoices introduced at the trial revealed that "large quantities of the fake Dalis had been purchased from the Amiels." The defendants were fined and sentenced to three-year prison terms (*IFARreports*, December, 1990, p. 7), but are free on bail pending appeal. The gallery, which operated several branches throughout Hawaii (some are now closed), still maintains its main shop in Honolulu on the street parallel to Waikiki beach.

The United States Postal Inspection Service continues to investigate art wholesalers and retailers and will work in cooperation with the Federal Trade Commission's

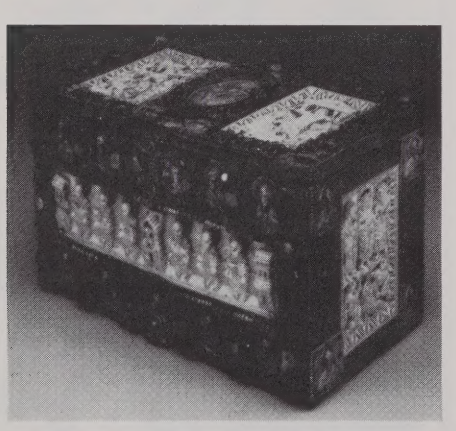
Captive, *signed in pencil, "Miró."*

Print based on Chagall's ceiling of the old Paris Opera House

investigation of auction houses and distributors throughout the United States. The FTC has prepared a fact sheet, which includes tips for consumers who wish to protect themselves from purchasing a counterfeit print. It is available at no cost by writing to:

Art Fraud
FTC Public Reference Branch
Room 130
6th Street and Pennsylvania Ave. NW
Washington, D.C. 20580

Virgilia H. Pancoast



Reliquary casket inset with ivory and jewels from the Quedlinburg Church Treasury.

Quedlinburg Settlement Leaves Fate of Meador Heirs Uncertain

On March 7, the Dallas Museum of Art opened an extraordinary exhibition of medieval church treasure stolen in Germany in 1945 by an American soldier from Whitewright, Texas. Lieut. Joe Tom Meador died in 1980, and his heirs, a brother, Jack Meador, and a sister, Jane Meador Cook, have now agreed to return what he took, making the exhibition possible. Included in the agreement are several reliquaries of rock crystal in gold mounts, a casket of gold set with precious stones and ivory reliefs, a ceremonial comb for a bishop's consecration, and two manuscripts belonging to the Church of Quedlinburg in what was formerly East Germany. Joe T. Meador took the works, which formed a major part of the church's treasury, from a mineshaft where the U.S. Army was supposed to be guarding them.

The religious articles had been gifts to the church from members of the Ottonian dynasty in the 10th and 11th centuries. Imperial connections with Quedlinburg were close: two sisters of Ottonian emperors were abbesses of the convent there. For over 900 years the treasury remained intact, surviving wars and the convent's transformation to a Lutheran church. Only in the final months of the second world war were some of the items stolen and sent to Texas where Joe T. Meador showed them to family and friends. The army knew of the theft, but dropped its investigation some years after Quedlinburg became part of the eastern sector. Following the Dallas show, the treasures will return to Germany for display in Berlin this summer and in Quedlinburg next year in a newly-built state-of-the-art treasury.

It seems that at first the family's idea was to make money from the theft. Their lawyer, John Torigian, turned over a magnificent Carolingian manuscript, the Samuhel Gospels, to the German Cultural Foundation of the States. Putting the best spin on it, the foundation called the $3 million it agreed to pay through a Bavarian dealer in rare manuscripts a "finder's fee." Others called it ransom and believe the decision to succumb to extortion is a fundamental mistake that sets an expensive precedent for the return of other stolen art. Rewards and finder's fees are often useful in recovering stolen art, but they are properly paid to persons who can provide information leading to the recovery of the art as well as to the identity and prosecution of the thief. If money is paid to a thief, ransom is the right word.

Three million might well have been the right price for the Samuhel Gospels if there were no legal cloud over their ownership. A consortium of German buyers acquired the superb Carolingian Gospels of Henry the Lion at a London auction in 1983 for $12.5 million. The Samuhel Gospels, written entirely in gold and lavishly illuminated, are bound in a dazzling later medieval jewel-encrusted gold cover. The manuscript takes its name from the scribe who wrote it.

Knowing that the lawyer, John Torigian, represented clients from Texas, Dr. Willi Korte, a specialist in the repatriation of art who is particularly knowledgable about the American occupation of Germany and William H. Honan, Chief Cultural Correspondent of *The New York Times*, were on the case. They traced the treasure to a bank vault in Whitewright, Texas the town where one of the soldiers among the thousands stationed in Quedlinburg in 1945 had lived and died. After the claim was made, the family refused to return the other works of art, and the church filed a lawsuit in U.S. District Court in Dallas to recover the property. Until the agreement was reached, the objects were housed at the Dallas museum. The intricate settlement announced in February ends the lawsuit, and gives the family something less than the $3 million originally negotiated for the manuscript alone, but this is not the end of the matter, nor should it be.

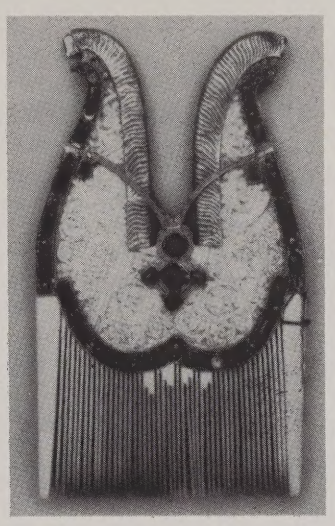
IRS Rules Estate Taxes Are Due on Quedlinburg Treasure

If the Internal Revenue Service has its way, estate taxes will be paid on the Quedlinburg Treasure. The I.R.S., in a memorandum made public in January, says it plans to collect the taxes, interest, and perhaps penalties that have accrued in the twelve years since Joe Tom Meador's death.

There could also be violations of U.S. law by Meador's heirs and agents. Under the National Stolen Property Act, it is illegal to knowingly transport stolen property across state lines and international borders. Had Mr. Torigian and Joe Tom Meador's brother and sister been unaware that the reliquaries and other items he sent home were neither standard issue nor legally acquired, they could have learned that the manuscript was widely known to be stolen before it was taken to Switzerland and transferred to the German foundation. Among the people in the art market approached about the Samuhel Gospels are several who are believed to have advised the Meadors' agents that the manuscript was stolen.

Although the German authorities have provided a letter saying they are content with the settlement, the situation remains embarassing to the United States. Picking up enemy treasures is not a soldier's right; it is grounds for court martial. Since 1907, the Hague Convention has outlawed looting by soldiers. The U.S. Army made extensive and successful efforts to return and repatriate art that was dislocated during World War II, whether it was 'collected' by the Nazis or hidden for safekeeping. If there is evidence in this case, the Department of Justice should take action to support our government's policy of restoring cultural property to its rightful owners.

Constance Lowenthal



The Comb of Henry I, *8th-10th century, ivory with gold and jewels.*

A fascinating ruling was recently published by the Internal Revenue Service. In Technical Advice Memorandum 9152005 dated August 30, 1991 the Service treated three questions which, by virtue of the Federal estate tax law, were implicitly involved in the Quedlinburg controversy. It will be recalled that in the Quedlinburg matter the brother and sister of an ex-GI who had inherited property concededly stolen by the GI from a German church, successfully ransomed the stolen items to the church for $2.75 million dollars.

The questions posed by the IRS in the Memorandum were set forth as follows:

(1) Are the art objects that the Decedent stole during and immediately after World War II and that he possessed at his death includible in his gross estate under section 2033 of the Internal Revenue Code?

(2) What is the estate tax value, under section 2031 of the Code, of art objects that were fully used and enjoyed by the Decedent and that were fully used and enjoyed for many years after the Decedent's death by his heirs but that, for an optimum sales price, could only be sold in an underground art market rather than in the legitimate retail art market?

(3) Is any deduction allowable under section 2053 (a) (3) of the Code for the stolen property claims that were filed against the estate heirs ten years after the Decedent's death?

In its attempt to develop a rationale for its answers to these questions, the Service discussed generally the laws of various jurisdictions relating to stolen art. It found that "in certain foreign countries, after a short statutory period has elapsed, a stolen art object becomes the legal property of the person in possession of it. Consequently, stolen art objects are frequently transported to these countries and thereafter sold with good title."

The ruling then examined the law in Texas, the jurisdiction to which the GI had returned and where his family live. It found that under Texas law an individual's possession of personal property gives rise to the inference that the individual has a right to such possession. Therefore, such an individual has a superior claim to converted (stolen) property as against everyone except the person from whom it was converted—i.e., the victim of the theft.

It was then necessary for the Service to examine the relevant provisions of the Internal Revenue Code and apply these provisions against the Texas law and facts as it understood them. Preliminarily, it concluded that under the critical provision (IRC sec. 2043), which requires inclusion in an estate of property owned at death, a Decedent's "possession of the economic equivalent of ownership rather than upon the decedent's possession of a technical legal title, was sufficient." Thus, inasmuch as the decedent had "the exclusive possession, enjoyment, and *actual* com-

mand (including the unfettered ability of sale when he chose) of the art objects that was tantamount to ownership," he was, for estate tax purposes, the owner of the work, and the work was therefore includible in his gross estate. In short, under the IRS's view, under Texas law, "the Decedent and (after his death) his sister and brother possessed the stolen art objects as against everyone but...the Church and the individuals in France and Germany from whom the various art objects had been stolen." That is, as against the whole world (except true owners in France and Germany from whom the respective art objects had been stolen), the Decedent was the owner of the property.

A more difficult issue was the second question, that of valuation. The representatives of the Decedent argued that the illicit market cannot be recognized by the IRS for valuation purposes, and therefore the valuation was "zero." The IRS disagreed.

It found that there is a market for stolen art, namely the discreet retail markets of the international network of traffickers in stolen art as well as the legitimate retail art market consisting of international auction firms, advertising displays in antiques publications, and legitimate art and antique dealers. Accordingly, it held that for purposes of valuation, the price that would have been paid, on the Decedent's date of death, by a willing buyer of each of the art objects is the highest price that would have been paid at that time whether in the discreet retail market for stolen art or in the legitimate art market.

Finally, the IRS held that inasmuch as the estate was closed and distribution made to the beneficiaries prior to the claim of the Church, the claims of the Church could not be enforced against the estate and therefore not deductible by it for estate tax purposes. As a corollary, the IRS Memorandum stated that the claim asserted by the Church is to be regarded, for purposes of the estate tax, as a claim against the sister and brother, individually, arising by reason of their entrepreneurial activities in attempting to sell the works.

The implications of the ruling are startling. First, in concluding that title or ownership in personal property was only comparative—that is, one persons's title is only relative as against another (neither of whom was the victim of a theft) and that possession is the test of the superior claim—leaves one to conjure the world of a jungle. If X does not have "perfect title" to goods (art), Y may steal it from him. Although, according to the IRS, X may successfully sue Y and prevail, presumably Y can sell the items to Z and Z will prevail since he has possession and can exercise dominion powers.

Second, the market value adopted by the Service could lead to a valuation of perhaps a hundred million dollars. At a 55% federal estate tax rate, it takes little imagination to contemplate the results. Not only does it bankrupt the estate, but the beneficiaries, the recipients of the stolen art, logically, are responsible for the taxes. This would be the case inasmuch as no Federal estate tax return was filed or the assets were not included in a return (if filed), the statute of limitations does not run against the Government. It would be extremely difficult for the heirs to argue that they have an appropriate defense based either on the claim that their responsibility is at most an obligation to return the assets (which they no longer have) or that the assets had no greater value than the proceeds received (2.75 million dollars). And, in any event, the statute of limitations should run against them, on the logical argument that even in criminal matters (with the exception of murder) there is generally a statute of limitations. If so in criminal matters, why not in civil matters? Moreover, it might be contended (although probably not with great success) that since the IRS stated that the estates was "closed" with respect to the Church's claim, it should not be open with respect to the IRS claim.

Furthermore, if the point of the ruling is that all title is relative—some people have better title than others—it basically destroys the concept of a good faith purchaser in dealing with stolen art. Thus, if a *bad faith* purchaser of art can only be forced to surrender the work to the *victim* of the theft and can successfully sue a person who stole the property from him or her, there would be a great incentive to purchase stolen art.

The philosophical approach of the IRS is to be contrasted with the attitude of Federal prosecutors. In a recent article appearing in the magazine *Art & Auction* (March 1992), an Assistant United States Attorney was quoted as saying, with respect to the prosecution of a possessor of a stolen Jasper Johns sculpture from the collection of Ethel Scull: "It was not my responsibility to prove who stole the sculpture, but to establish that (the defendant) possessed it, knowing it was stolen property, and transported it through interstate commerce." If this be so, why has the Government not prosecuted the brother and sister, who clearly transported the stolen property in interstate and foreign commerce—and, in fact, knew the identity of the thief. Perhaps, of course, that may still happen, particularly if there is no reasonable way to collect the estate taxes from the Decedent's estate.

It is probably too early to write the moral of the Quedlinburg fable, but at least one reflection may turn out to be accurate: If you steal the right work, at the right time, and play your cards with enough patience and skill, the theft of art may turn out to be worthwhile business. But it is not for everyone, thank goodness!

Franklin Feldman

The Cyprus and Quedlinburg Cases

A Lawyer's View of Two Recoveries

On Tuesday evening, 11 February, IFAR sponsored the first lecture in its 1992 series of "IFAR Evenings." Thomas R. Kline, of Andrews & Kurth, discussed two cases in which he represented foreign churches seeking the return of their cultural property. He represented Cyprus in *Cyprus v. Peg Goldberg*—a case involving mosaics taken illegally from a church in the Turkish occupied zone of Cyprus. He also represented a German Foundation and the church of Quedlinburg against the heirs of Joe Tom Meador of Whitewright, Texas, who were in possession of medieval treasures taken by the late Mr. Meador during World War II. This summary is based on his lecture.

IFAR has covered the Cyprus case in several *IFARreports* articles. The defendant, Peg Goldberg, an Indianapolis art dealer, travelled to Amsterdam in 1988 purportedly to buy 19th-century Impressionist art. To her surprise, an Amsterdam art dealer arranged for her to view photographs of rare Byzantine mosaics. They were offered to her at such a low price, that she felt she could not pass up the bargain. The mosaics were transported to Geneva, where she quickly arranged to purchase them for $1,080,000 with a loan from her U.S. bank. She transported the mosaics to Indiana and began her search for a buyer. When the mosaics were offered to Dr. Marion True of the J. Paul Getty Museum, she recognized them as belonging to Cyprus and alerted its Department of Antiquities.

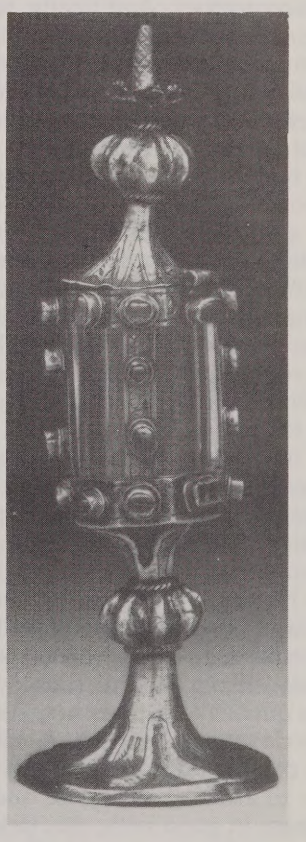
Mr. Kline described three points on which he focussed during the ensuing trial. First, he emphasized Cyprus's diligence in alerting experts, museums, UNESCO, and the International Council on Museums (ICOM) to losses from churches in the Turkish occupied area of Cyprus. He noted that Cyprus's actions set a precedent for establishing a victim's diligence in searching for lost art objects. Though Cyprus neglected to contact IFAR or Interpol, its diligence was measured by "the thoughtfulness and sincerity involved and not by counting contacts," Mr. Kline asserted.

Mr. Kline's second point of emphasis was Peg Goldberg's lack of due diligence. "She had every opportunity to do the reverse image of what Cyprus did," Mr. Kline remarked. Instead she involved herself in an inordinantly quick transaction that served her well in obtaining a bargain, but did little to allow time for inquiry into the provenance of the mosaics. In fact, the only evidence she provided the court to substantiate her purchase in "good faith" was a rolodex card on which she had written "IFAR OK," which Mr. Kline photographed and enlarged for presentation during his opening remarks. Rolodex card or no, IFAR's records revealed that Ms. Goldberg had never requested a formal search for the mosaics in the registry of stolen art.

Finally, Mr. Kline emphasized the amount of damage the mosaics suffered during the flight from Geneva to Indianapolis. They had been packed in foam rubber, one of the least protective materials, and in crates not much thicker than the mosaics themselves. In the end, Ms. Goldberg had not only purchased stolen property belonging to Cyprus, but she may have been responsible for further damage to the already fragile treasures.

In deciding the case, Judge Nolan determined that Indiana rather than Swiss law applied; "and under it," Mr. Kline explained, "a thief cannot pass title to stolen objects." Mr. Kline had argued that Swiss law did not apply, because the mosaics were technically only in transit during the financial transaction in Geneva.

In the case of the Quedlinburg treasures, Mr. Kline represented the church of Quedlinburg and arranged a settlement with the Whitewright, Texas family in possession of the stolen objects. At the end of World War II, an American army officer, Joe Tom Meador, had stolen a collection of valuable medieval liturgical objects and manuscripts from a mine shaft outside of Quedlinburg, Germany. After his death in 1980, the treasures passed to his heirs, who continued to conceal the objects from public attention. Mr. Kline was called in by Dr. Willi Korte, a specialist in the repatriation of art acting on behalf of the German government, to attempt to locate the objects and prevent any "legal rights from being jeopardized." During Dr. Korte's investigation, William H. Honan of the *New York Times* reported the sale of the Samuhel Gospels, one of the



13th-century monstrance reliquary from the Quedlinburg Church Treasury.

Art Loss Register Recovery

treasures Meador had stolen. Not long thereafter, the parallel investigations of Dr. Korte and Mr. Honan turned up the Meador family in Whitewright, Texas.

As has been publicized in detail, the German foundation and church of Quedlinburg opted to reach a monetary settlement with the Meador family for the return of the treasures. Had the case gone to trial, Mr. Kline felt that the most serious point to determine would have been when the statute of limitations had started to run. The earliest date would have been in 1980, when Joe T. Meador died, though Mr. Kline opined that the date would have been significantly later, because the Meador family had fraudulently concealed the objects past the time of their brother's death. Further, when did the cause of action accrue? And finally, was the government of Germany duly diligent in its attempts to locate and repatriate the Quedlinburg objects? Unfortunately, until the reunification of Germany, the communist regime had little interest in the repatriation of liturgical objects lost from a Lutheran church. Thus, the due diligence had occurred prior to the 1950s, and most recently, following the reunification of Germany. However, Mr. Kline felt that this would have been sufficient to establish due diligence had the case gone to trial.

In closing, Mr. Kline urged buyers of art to be vigilant in investigating the provenance of their potential purchase and to be persistant in their demand for documentation of its history. He warned of many objects of cultural property on the market whose origins warrant serious investigation. This should involve queries to experts outside of the circle selling the work. A call to IFAR comes under this heading. In order to establish diligence and a purchase in good faith, this procedure should become standard practice.

Caroline Goeser

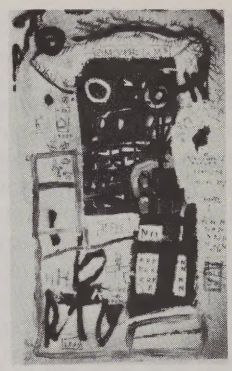
Contemporary Works Stolen in New York Recovered in Los Angeles Sting

On Friday, February 28, Los Angeles Police Department Detectives William Martin and Barbara Bella, working undercover, recovered two paintings stolen last year in New York. The two works, *Infinite Causes* by Cy Twombly and *Number 1* by Jean Michel Basquiat were reported to the Art Loss Register early last year by a representative of the insurance adjuster Maxson Young. Valued at over $500,000, both were stolen in a burglary on January 8, 1991, from the Baghoomian Art Gallery in New York.

It took almost a year for information on their whereabouts to surface, but surface it did. Late last year, IFAR received a call from Leon Kirakosian, an attorney practicing in Los Angeles. Apparently, he had been approached by a third party who told him that they knew where the Twombly and Basquiat were. This unidentified person also told him that they had been reported as stolen and were published *IFARreports*. Mr. Kirakosian was calling the Art Loss Register to check the facts. It didn't take long to confirm his information. After speaking with him and obtaining his agreement, the Art Loss Register put Mr. Kirakosian in touch with Maxson Young.

In follow-up phone calls to Maxson Young, the Art Loss Register learned that Mr. Kirakosian was only willing to assist in the recovery of the works in return for a substantial amount of money. Maxson Young contacted Detective Joseph Keenan of the Major Cases Squad of the New York Police Department who passed on the information to LAPD.

Working with a representative of Maxson Young, Los Angeles Police set up an undercover operation, a "buy." A meeting was arranged with Mr. Kirakosian in his office. Detective Bella, "wired" for the meeting, an



Recovered Basquiat (above) and Twombly (below).

appraiser and a representative from Maxson Young met with Mr. Kirakosian while other Los Angeles police officers, having sneaked into the building, waited. Eventually, the "deal" was concluded and Mr. Kirakosian was arrested.

Charged with extortion, Mr. Kirakosian is a former member of the Los Angeles City Fire Commission. He was released on $5,000 bail. Mr. Michael Watters of Maxson Young has told ALR that the investigation into the theft is continuing. He also commented, "We're always appreciative of the help the Art Loss Register gives us." Det. Martin said, "It was a very interesting operation" and, he continued, "shows how the system can work with the insurance industry, the art community and the police working together."

Anna J. Kisluk

Church Organist Arrested in New York for Theft of Liturgical Objects

While many struggling musicians are forced to live hand to mouth, few resort to a life of crime to make ends meet. One of the few, however, turns out to be Oather James Blocker, a church organist and piano teacher in Manhattan and Long Island. After his January 3 arrest on charges of burglary at two churches in Nassau County, Blocker confessed to burglaries at some 500 churches and synagogues in New York, New Jersey, Connecticut, and Massachusetts. He admitted taking gold and silver ecclesiastical objects worth as much as $2.5 million. His arrest came on the heels of his November, 1991 conviction and 90-day prison sentence for stealing liturgical objects from the Preakness Reformed Church in Wayne, New Jersey.

In an interview with Det. Lenny Miller of the Nassau County Police Department, IFAR learned that Blocker had sold most of the stolen gold and silver to a second-hand dealer to be melted down and resold. Thus, it is unlikely that the majority of the stolen objects will ever be recovered. Det. Miller told IFAR that Blocker stole these valuable objects over a period of ten years, though the police had only conducted a formal investigation into the disappearance of the objects since 1988. Blocker's misdeeds had gone undetected, Det. Miller pointed out, because of his position as organist at a number of churches in the area. He was familiar with how churches were administered, where valuable items were kept, and when it was most opportune to lift them from the premises. Blocker was also extremely careful; "90% of the burglaries were clean," Det. Miller remarked.

The police finally got their break when a drifter, identified as Luis Jurado, was arrested for disorderly conduct in the Port Authority Bus Terminal in Manhattan on September 18, 1991. He carried a bag containing 20 religious articles which he claimed to have taken while spending the night at Oather Blocker's Manhattan apartment. Subsequently, the police located 20 additional liturgical objects. These 40 items have been the only objects recovered from Mr. Blocker's thefts and comprised the evidence that led to Blocker's arrest in Nassau County.

Oather Blocker, organist and confessed thief.

Born in Roscoe, Texas, Blocker was trained as a classical pianist in Chicago. His mother, still a resident of Roscoe, found it difficult to understand her 45-year-old son's behavior. "He had great talent, ability, and knowledge," she told the *New York Times*. "I know of no reason why he hasn't straightened himself out." Though he also surprised Msgr. Savastano of Holy Name of Jesus Church in Woodbury, Long Island, by burglarizing this church where he had been organist, his neighbors described him as continually short of cash. In fact, he was evicted from his Lexington Avenue apartment not long before his January arrest, because he had not paid his rent. The temptation of working in the presence of valuable gold and silver objects, which seemed his ticket to financial survival, had been too great for Blocker to pass up.

Det. Miller told IFAR that Blocker will be charged with at least six additional thefts of liturgical objects in Connecticut and New York. While the investigation continues, he holds little hope of further recovery.

Caroline Goeser

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

BASQUIAT, Jean Michel (American, b. 1960). *Number 1*, 1981. Magic marker, acrylic, crayon, and collage on canvas. 142.2 X 91.4 cm. *91.121.2 New York, NY. Jan. 8 '91 (*IFARreports*, Feb./Mar. '91, no. 206).

BATEMAN, Robert (Canadian, b. 1930). *Dozing Lynx*, 1987. Acrylic on masonite. 91.0 x 122.0 cm. *90.380. Markham, Canada. Mar. 31 '90 (*IFARreports*, Jul. '90, no. 962).

DEMING, Edwin W. (American, 1860-1943). *Forest Romance*, 1912. Oil on panel. 61.0 x 50.8 cm. *91.335.1. Chicago, IL. Oct. 1,'90 (*IFARreports*, Oct. '91, no. 820).

HOPPER, Edward (American, 1882-1967). *Sunlight and Shed*, 1930. Watercolor on paper. 40.6 X 50.8 cm. *91.412.1. Albany, NY. Oct. 24, '91 (*IFARreports*, Dec. '91, no. 1044).

JACKSON, Alexander Young (Canadian, 1882-1974). *St. Onesime, Quebec*, June 1965. Oil on panel. 26.5 X 34.0 cm. *90.512. Ottawa, Canada. Jun. 6 '90 (*IFARreports*, Oct. '90, no. 1332).

KRIEGHOFF, Cornelius (Canadian, 1815-72). *Indian Woman in Winter*. Oil on canvas. 28.5 x 23.5 cm. *90.512.1. Ottawa, Canada. Jun. 6 '90 (*IFARreports*, Oct. '90, no. 1326).

RICHARDS, John Inigo (English, d. 1810). *A View of Westminster Abbey form St. James's Park*. Oil on canvas. 64.8 x 55.9. *88.53.1. London, England. Mar. '87 (*IFARreports*, Feb. '88, no. 127).

RODIN, René François Auguste (French, 1840-1917). *Jean-Baptiste Rodin*. Oil on canvas. 40.0 x 30.0 cm. *91.43. Paris, France. May 26 '90 (*IFARreports*, Jan. '91, no. 49).

Recoveries

Prints, Drawings

PICASSO, Pablo Ruiz (Spanish, 1881-1973). *Series 397: 198*, 1968. Aquatint. 16.0 x 20.0 cm. *90.348.20. Toronto, Canada. Mar. 10 '90 (*IFARreports*, Jul. '90, no. 1081).

TWOMBLY, Cy (American, b. 1919). *Gladings (Love's Infinite Causes)*, 1973. Chalk, pastel, and graphite over lithograph. 97.7 x 69.5 cm. *91.121.1. New York, NY. Jan. 8 '91 (*IFARreports*, Feb./Mar. '91, no. 271).

Sculpture

ORLOV, Chana (French, 1888-1968). *Cockatoo*. Bronze. Approx. ht. 91.4 cm. *91.179.2. Oakland, NJ. Mar. 1 '91 (*IFARreports*, May '91, no. 484).

Unknown, *Little Boy Feeding Chicks and Hen*, ca. 1900. Bronze. Approx. 38.1 x 38.1 cm. *91.179.3. Oakland, NJ. Mar. '91 (*IFARreports*, May '91, no. 475).

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Information Sought

The following works have been located, and information about the original owners is sought. Please contact the Art Loss Register at IFAR, (212) 879-1780, if you have any information.

Paintings, Pastels, Mixed Media Works, Watercolors

1 BREANSKI, Gustave de (English, ca. 1856-98). *Sailing Ship on Stormy Seas*. Oil on panel. 17.0 x 33.0 cm. Part of a paper label on verso, inscribed: "A+ N.AUX./ C.S.L." Discovered Jul. 4 '91. Stroud, England.

The following paintings were seized by authorities at Hasalmere, England in Feb. '92.

2 BUILLES, J. (European, 19th Century). *Two Cows on a River Bank*. Oil on canvas. 43.2 x 63.5 cm. Signed.

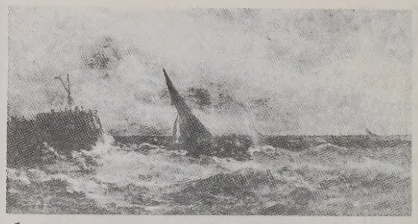
3 BUILLES, J. (European, 19th Century). *Two Horses by a River*. Oil on canvas. 43.2 x 63.5 cm. Signed in l/l.

4 GRIEVE, John Henderson (English, 1770-1845). *Two Fishing Boats at Shoreside*. Oil on canvas. 33.0 x 48.3 cm. Signed: "J. Grieve R8."

5 STUBBS, Woodhouse J. (English, d. before 1908). *Young Woman Reading*, 1889. Oil on canvas. 55.9 x 35.6 cm. Signed and dated. Inscribed on verso: "To Alice Buckingham from Woodhouse Stubbs 1889," and "To Kitty Stubbs from Alice."

6 Unknown (European, 19th Century). *River Scene*. Oil on canvas. Inscribed on verso: "Evening after a thunder storm on the Thames at Wargrave. W.A. Rose."

7 Unknown (European, 19th Century). *Two-storey House by a Pond*. Oil on canvas. 35.6 x 30.5 cm. Rear stretcher marked: "A. Vickers."



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Missing Art Alert

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

6

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

1 JOHNSON, Eastman, Attr. to (1824-1906). *Portrait of John D. Rockefeller, Sr.*, 1895. Oil on canvas. 182.9 x 121.9 cm. *N92.56.1. New York, NY. Sep. 1, '90.

American, 20th Century

2 LEVER, Richard Hayley (1876-1958). *Untitled*, 1940. Oil on board. 40.6 x 50.8 cm. *N92.70.1. San Diego, CA. Oct. 2, '91. *Reward.*

3 MITCHELL, Alfred R. (1886-1972). *Delaware River at New Hope*. Oil on panel. 66.0 x 50.8 cm. N92.52.3. San Diego, CA. Jun. 1, '86. *Reward.*

English, 20th Century

4 MUNNINGS, Sir Alfred (1878-1959). *Nude*. Oil on canvas. 76.2 x 55.9 cm. *N92.52.1. San Diego, CA. Jun. 1, '86. *Reward.*

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French, 19th Century

5 SOULACROIX, Joseph Frederic Charles (b. 1825). *Pink Lady or "Waiting,"* 1857. Oil on canvas. 76.2 x 45.1 cm. *N92.52.2. San Diego, CA. Jun. 1, '86. *Reward.*

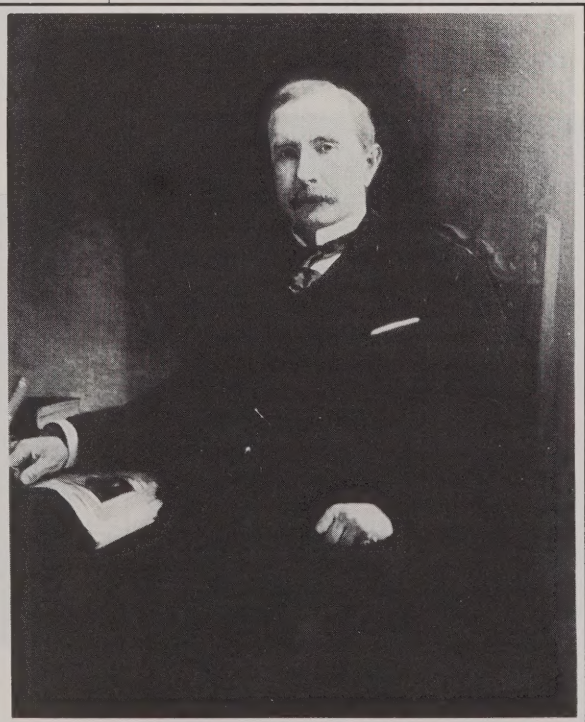
Ancient Sculpture

Cycladic, 10th Century, BC

6 Head, 1000, BC. Marble. Ht. 7.0 cm. *N92.97.1. New York, NY. Mar. 1, '91.

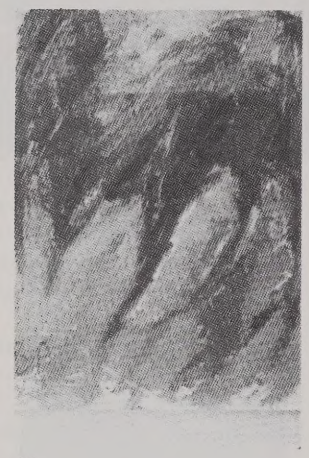
Missing from New York Collection

Attributed to Eastman Johnson, this portrait of John D. Rockefeller, Sr., founder of Standard Oil Company, disappeared in September, 1990. Rockefeller sat for Johnson several times, and this is thought to be one of the later portraits, circa 1895. (See catalogue no. 1 above).



Stolen Art Alert

In cooperation with the Art Loss Register, the art community insurance companies, police, the FBI, and Interpol



92

Stolen Objects

The stolen works in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

91 WESSELMANN, Tom (b..1931). *Nude.* On cardboard. 35.0 x 20.0 cm. Nude woman with black hair lying on her back, shown from her knees up; her tanned body with lighter areas where a bikini covered her skin; on a white ground. *N92.61.1. Hoersholm, Denmark. Jun. 23, '91.

Dutch, 20th Century

92 AUTSEMA, Bernie. *Abstract in Blue with Yellow.* 178.0 x 118.0 cm. *N92.99.1. Leiden, The Netherlands. Jun. 4, '91.

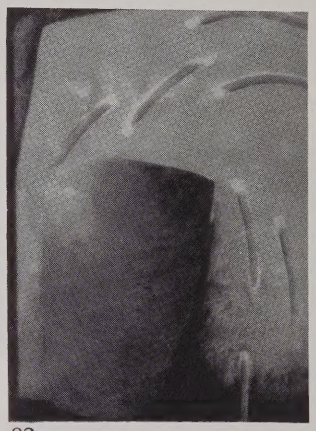
93 GERAEDTS, Marie Louise. *Abstract Composition.* 178.0 x 118.0 cm. *N92.99.4. Leiden, The Netherlands. Jun. 4, '91.

94 GRUITER, Joyce de. *God Went Home Years Ago.* 178.0 x 118.0 cm. *N92.99.7. Leiden, The Netherlands. Jun. 4, '91.

95 HAKKAART, Fer. *Pub Scene, in the Style of Picasso.* 178.0 x 118.0 cm. *N92.99.8. Leiden, The Netherlands. Jun. 4, '91.

96 NIJENHUIS, Herby. *Pretzel.* 178.0 x 118.0 cm. *N92.99.9. Leiden, The Netherlands. Jun. 4, '91.

97 SCHOUTEN, Rob. *Abstract Composition.* 178.0 x 118.0 cm. *N92.99.14. Leiden, The Netherlands. Jun. 4, '91.



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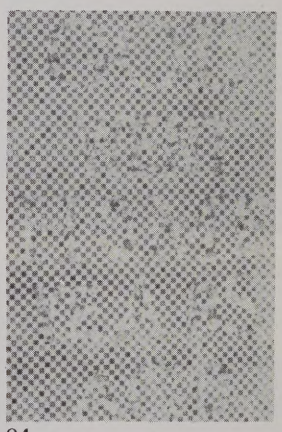

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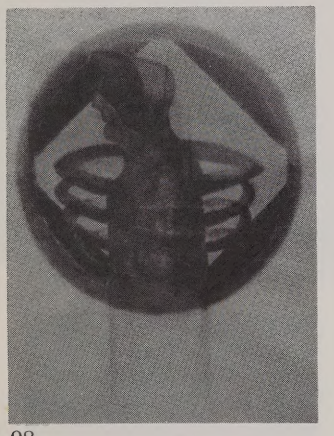

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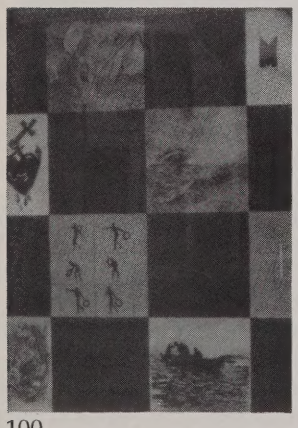

100

98 UDEN, Erik van. *Abstract Composition with Human Figure.* 178.0 x 118.0 cm. *N92.99.11. Leiden, The Netherlands. Jun. 4, '91.

99 VERHOEF, Marijke. *Yellow Egg Form.* 178.0 x 118.0 cm. *N92.99.13. Leiden, The Netherlands. Jun. 4, '91.

100 WILLEMSE, Peter. *Rose and Black Checkers.* Mixed media. 178.0 x 118.0 cm. *N92.99.2. Leiden, The Netherlands. Jun. 4, '91.

101 ZUIDERHOUDT, Ans. *Abstract Composition.* 178.0 x 118.0 cm. *N92.99.10. Leiden, The Netherlands. Jun. 4, '91.

English, 19th Century

102 STEWART, James Lawson. *A Bridge Over a Canal, Venice,* 1906. Oil on canvas. 63.0 x 45.5 cm. *N92.77.1. Aberdeen, Scotland. Jan. 18, '92.

English, 20th Century

103 MINCHIN, Edward. *Milkweed Movement,* 1991. Watercolor and acrylic on paper. 73.7 x 91.4 cm. *N92.55.1. New York, NY. Jan. 20, '92. *Reward.*

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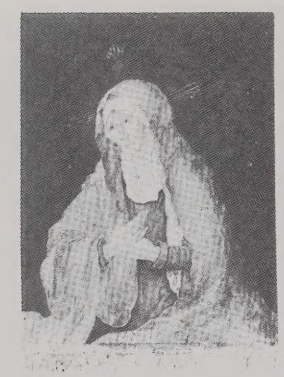

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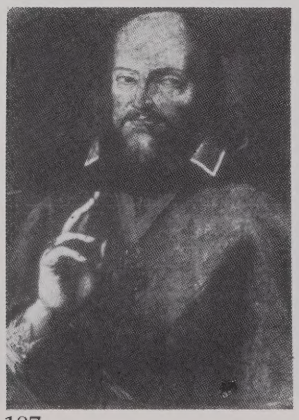

107

Flemish, 16th Century

104 LEYDEN, Lucas van, School of (1494-1521). *Sorrowing Virgin*. Oil on panel. 30.5 x 23.0 cm. *N92.65.1. Pfarrkirchen, Germany. Dec. 23, '90.

French, 17th Century

105 MEULEN, Frans van der, Style of (1632-90). *Louis XIV dans la tranchée de Tournai*. Oil on canvas. 38.0 x 50.0 cm. *N92.74.1. Orléans, France. May 15, '91.

French, 18th Century

106 OUDRY, Jean-Baptiste (1686-1755). *Nature morte aux oiseaux (Still Life of Birds)*, 1713. Oil on canvas. 32.0 x 24.0 cm. *N92.90.1. Marseilles, France. Jul. 26, '91.

107 Unknown. *St. Francis de Sales*. Oil on canvas. 70.0 x 51.0 cm. *N92.58.1. Thonon les Bains, France. Jul. 8, '91.

French, 19th Century

108 DEGAS, Edgar (1834-1917). *Dancer Fixing Her Shoe*. Pastel on paper. 31.1 x 24.8 cm. *N92.71.2. Los Angeles, CA. May 5, '91.

109 DELACROIX, Eugène (1798-1863). *Moroccan Chief*, 1838. Oil on canvas. 34.3 x 25.4 cm. A tribesman on a horse. N92.71.4. Los Angeles, CA. May 5, '91.

110 MANET, Edouard (1832-83). *Portrait of a Little Girl*, 1881. Oil on canvas. 126.0 x 82.0 cm. *N92.78.1. Marstrand, Sweden. Sep. 24, '90.

111 VALTAT, Louis (1869-1952). Untitled. Oil on canvas. 26.7 x 30.5 cm. In the foreground a window looking onto a garden, a woman seated at a table seen in profile. N92.71.6. Los Angeles, CA. May 5, '91.

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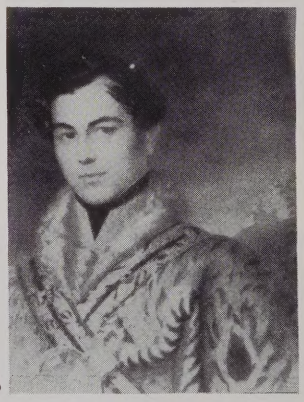

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French, 20th Century

112 CHAGALL, Marc (1887-1985). *Flowers on a Windowsill*. Watercolor. 63.5 x 50.2 cm. Still life of an open window with a small baluster-shaped vase on the left filled with flowers and a larger vase with flowers, including a daisy, on the right; in tones of brown and purple. *N92.71.7. Los Angeles, CA. May 5, '91.

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119

113 CREO, Leonard. *Paris Scene*. Oil on canvas. 29.2 x 58.4 cm. *N92.16.5. New York, NY. Dec. 29, '91.

114 DERAIN, André (1880-1954). *Well in a Spanish Courtyard*. Oil on canvas. 41.3 x 33.7 cm. N92.71.3. Los Angeles, CA. May 5, '91.

German, 18th Century

115 MOLINARI, Alexander (1772-1831). *Portrait of A. D. Olsufiev*. Oil on canvas. 30.0 x 26.0 cm. *N92.96.6. Moscow, Russia. May 1, '91.

Hungarian, 19th Century

116 ROMBAUER, Janos, Attr. to (1782-1849). *Portrait of a Hussar of the Imperial Army*. Oil on canvas. 90.0 x 72.0 cm. *N92.96.4. Moscow, Russia. May 1, '91.

Italian, 16th Century

117 CORREGGIO, Antonio Allegri, Il (1489-1534). *Madonna and Child*. Oil on panel. 58.0 x 45.0 cm. *N92.98.3. Galeria e Museo Estense. Modena, Italy. Jan. 23, '92.

Italian, 17th Century

118 CANALETTO, Antonio Canal, Copy after. *St. Mark's Square, Venice*. Oil on canvas. 66.0 x 111.7 cm. N92.85.1. Guilford, Surrey, England. Jul. 23, '91.

Italian, 18th Century

119 GUARDI, Francesco (1712-93). *Isola San Giorgio Maggiore*. Oil on canvas. 36.0 x 44.0 cm. *N92.98.4. Galeria e Museo Estense. Modena, Italy. Jan. 23, '92.

120 GUARDI, Francesco (1712-93). *Piazzetta di San Marco*. Oil on canvas. 36.0 x 44.0 cm. *N92.98.5. Galeria e Museo Estense. Modena, Italy. Jan. 23, '92.

121 Unknown. *St. Agnes*. Oil on canvas. 74.0 x 65.0 cm. *N92.96.2. Moscow, Russia. May 1, '91.

Italian, 19th Century

122 BALDINI, Jean (1845-1931). *Tonton, Le Chien de Rajane*. Oil on canvas. 27.9 x 22.9 cm. Portrait of a schnauzer-like dog looking out at the viewer. *N92.71.5. Los Angeles, CA. May 5, '91.

Russian, 17th Century

123 Unknown. *Czar Ivan the Terrible*. Oil on canvas. 72.0 x 56.0 cm. *N92.96.8. Moscow, Russia. May 1, '91.

Russian, 19th Century

124 Unknown. *Portrait of General F. F. Gagarin*. Oil on canvas. 90.0 x 72.0 cm. *N92.96.3. Moscow, Russia. May 1, '91.

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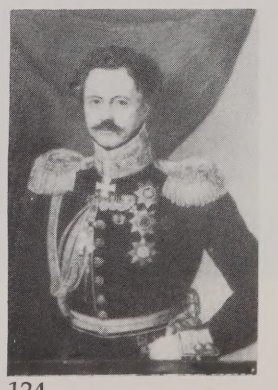

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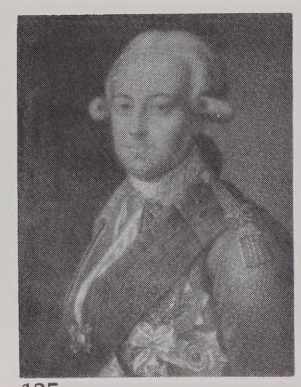

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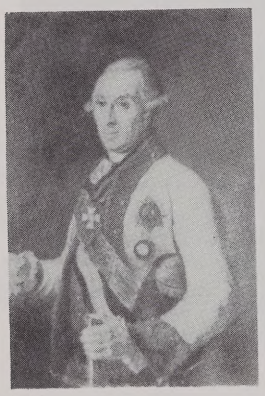

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125 Unknown. *Portrait of M. N. Krechetnikov*. Oil on canvas. 58.0 x 47.5 cm. *N92.96.5. Moscow, Russia. May 1, '91.

126 Unknown. *Portrait of S. K. Greigue*, 1800. Oil on canvas. 100.0 x 75.0 cm. *N92.96.1. Moscow, Russia. May 1, '91.

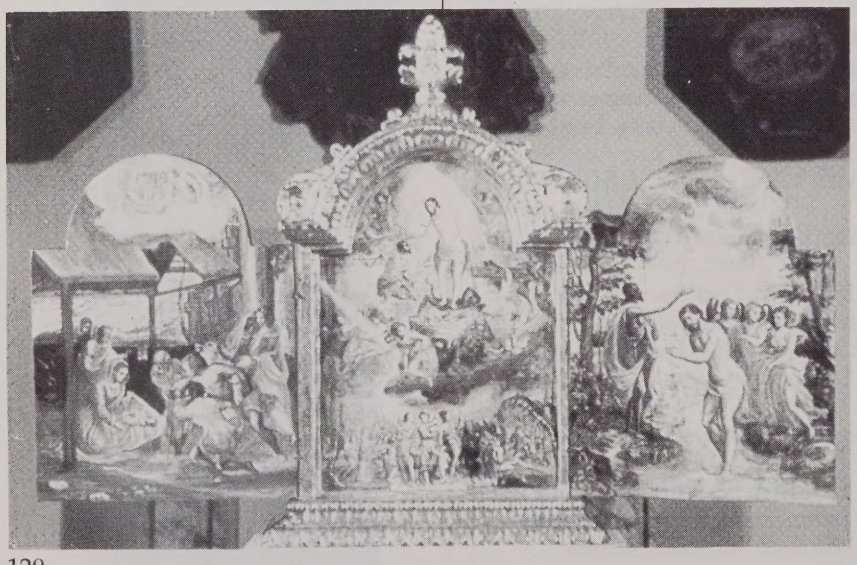
127 Unknown. *Portrait of a Man*. Oil on canvas. 56.0 x 43.0 cm. *N92.96.7. Moscow, Russia. May 1, '91.

Russian, 20th Century

128 SOUTINE, Chaim (1894-1943). Untitled. Oil on canvas. 63.5 x 45.7 cm. Three acrobats in a circus scene. Mostly in tones of blue. N92.71.9. Los Angeles, CA. May 5, '91.

Spanish, 16th Century

129 GRECO, Dominicos Theotocopuli, El (1547-1614). *Triptych of the Last Judgment*. Oil on panel. 37.0 x 23.8 cm. Left wing depicts the *Adoration of the Shepherds*, right wing depicts the *Baptism of Christ*. Depicted on the verso, the *Annunciation* and two other Biblical scenes. *N92.98.2. Galeria e Museo Estense. Modena, Italy. Jan. 23, '92.



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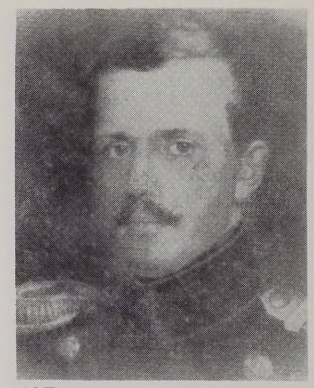

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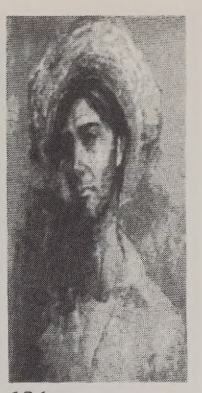
Spanish, 17th Century

130 VELASQUEZ, Diego Rodrigues de Silva y (1599-1660). *Portrait of Francesco I d'Este*. Oil on canvas. 72.0 x 55.0 cm. *N92.98.1. Galeria e Museo Estense. Modena, Italy. Jan. 23, '92.

Spanish, 19th Century

131 REGOYOS, Dario de (1857-1913). *The Florist*. Oil on canvas. 61.0 x 33.0 cm. *N92.75.1. Irun, Spain. Jan. 4, '91.

131



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Spanish, 20th Century

132 MIRÓ, Joan (1893-1983). *Untitled*, 1942. Watercolor and charcoal. 62.0 x 46.0 cm. *N92.82.1. Geneva, Switzerland. May. 31, '91.

133 PICASSO, Pablo (1881-1973). *El Christo de Montmartre (Christ of Montmartre)*, 1904. Watercolor and pen and ink. 36.0 x 26.0 cm. *N92.68.2. Zurich, Switzerland. Jun. 11, '91.

134 PICASSO, Pablo (1881-1973). *Seated Woman*, 1903. Gouache on paper mounted on canvas. 58.0 x 38.0 cm. *N92.68.1. Zurich, Switzerland. Jun. 11, '91.

135 PICASSO, Pablo, Attr. to (1881-1973). *The Party*. Oil on panel. 57.2 x 78.7 cm. Signed in l/l. May be on paper mounted on panel. *N92.71.1. Los Angeles, CA. May 5, '91.

Swiss, 20th Century

136 LOCCA, Albert, Attr. to (1895-1966). *Man with Straw Hat*. Oil on canvas. 44.5 x 53.3 cm. *N92.16.3. New York, NY. Dec. 29, '91.

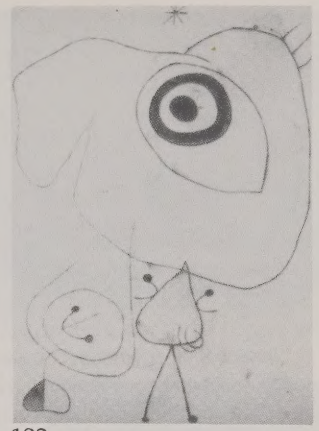
137 LOCCA, Albert, Attr. to (1895-1966). *Seated Man with Wounds*. Oil on canvas. 49.5 x 99.1 cm. Portrait of a man with medium colored hair, bare chested, with wounds visible. N92.16.4. New York, NY. Dec. 29, '91.

Photographs

Dutch, 20th Century

138 BAAUW, Inge. *Woman with Rose*. Photograph. 178.0 x 118.0 cm. *N92.99.6. Leiden, The Netherlands. Jun. 4, '91.

139 LAMBOO, Wim. *Sitting Man*. Black and white photograph. 178.0 x 118.0 cm. *N92.99.12. Leiden, The Netherlands. Jun. 4, '91.



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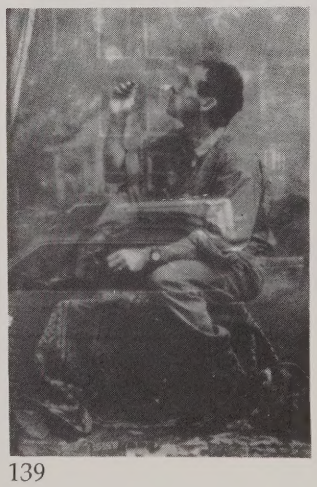

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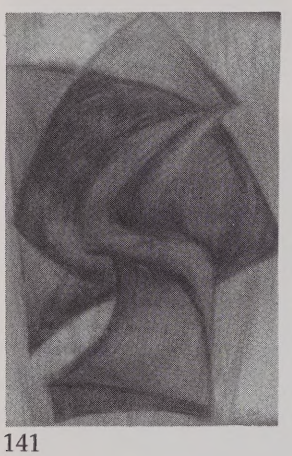

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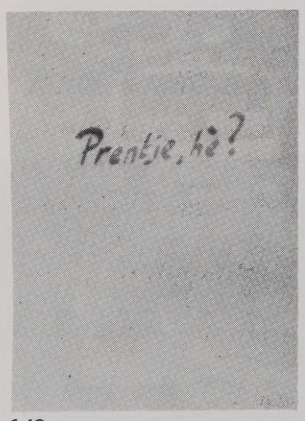


142

Prints, Drawings

Dutch, 17th Century

140 REMBRANDT, Harmensz van Rijn (1606-69). *Landscape with Boat*, 1650. Etching. 11.5 x 13.0 cm. *N92.80.1. Berne, Switzerland. Jun. 18, '91.

Dutch, 20th Century

141 LEENE, Lucie. *Abstract Composition*. Colored chalk drawing. 178.0 x 118.0 cm. *N92.99.3. Leiden, The Netherlands. Jun. 4, '91.

142 SMEETS, Rudolf. *Picture, eh?*. Ink on paper. 178.0 x 118.0 cm. "Prentje, hè?" printed in ink at center on white ground. *N92.99.5. Leiden, The Netherlands. Jun. 4, '91.

French, 20th Century

143 DUFY, Raoul (1877-1953). *L'Entrée du port (The Entrance to the Harbor)*, 1928. Pen and India ink. 50.0 x 55.0 cm. *N92.59.1. Trouville, France. Aug. 25, '91.

Italian, 20th Century

144 MODIGLIANI, Amedeo (1884-1920). Untitled. Blue crayon on paper. 40.6 x 29.2 cm. Portrait of a woman, her face very elongated and only the tops of her shoulders visible. *N92.71.8. Los Angeles, CA. May. 5, '91.

143

147

145

Sculpture

Flemish, 18th Century

145 Unknown. *Cherub.* Polychromed wood. Ht. 88.0 cm. Part of a group representing St. Roch. Inventoried in the "Patrimoine Artistique" under number 83 138. *N92.69.1. Flémalle, Awirs, Belgium. Mar. 25, '91.

French, 18th Century

146 Unknown. *Virgin in Glory with the Infant Jesus*, ca. 1750. Gilded and polychromed wood. Ht. 70.0 cm. *N92.66.1. Hindisheim, Bas-Rhin, France. Nov. 15, '90.

French, 19th Century

147 BERNARD, Joseph Antoine (1866-1931). *Young Girl Doing Her Hair (Jeune fille se coiffant)*, 1912. Bronze. Ht. 157.0 cm. *N92.53.1. Bath, England. Jan. 6, '92. *Reward.*

Russian, 20th Century

148 ERTÉ, Romain de Tirtoff (1892-1990). *Woman with Globe*, 1933. Bronze and marble. Ht. 35.6 cm. *N92.72.1. New York, NY. Oct. 28, '91.

Spanish, 18th Century

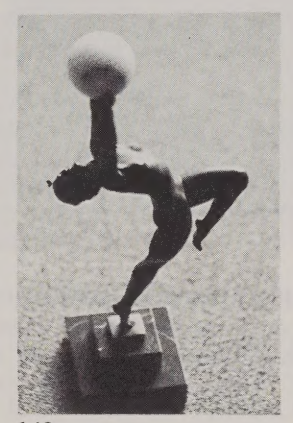
149 Unknown. *Virgin and Child.* Polychromed wood. Ht. 115.0 cm. *N92.62.1. Aguasal, Valladolid, Spain. Jan. 1, '91.

Spanish, 19th Century

150 BENLLIURE Y GIL, Mariano (b. 1862). *La Bailaora (Dancer).* Bronze. Ht. 45.0 cm. *N92.63.1. Madrid, Spain. Jul. 15, '91.

146

149



148

150

Clocks, Timepieces, Watches

French, 17th Century

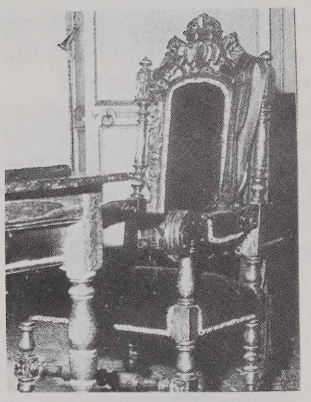
151 Regence bracket clock. Boulle and ormolu. 98.0 x 51.0 cm. The stepped hood surmounted by a classical figure of a muse or nymph, the arched glazed door opening to a white painted dial with Roman numerals, each corner of the case with an ormolu caryatid figure with its base terminating in foliate scrolls, an ormolu mount in the form of two reclining female muses below the dial, raised on ormolu lions on a shaped base on little shaped or bun feet. The post coded Y065EB. *N92.89.1. Helmsley, England. Apr. 13, '91.

Scottish, 19th Century

152 Tall-case clock, 1850. Oak. 214.0 x 48.0 cm. Made in Glasgow. The arched hood carved with squirrels, birds, and foliage, above a glazed arched door opening to a brass dial with chapter ring with black Roman numerals, and seconds and calendar register, the waisted case carved similarly to the hood, with 8-day striking movement, a third dial (strike silent) in the center of the face's arch. *N92.87.1. Southampton, England. Oct. 14, '90.

151

153



154

155

Ceramics, Pottery, Porcelain

Spanish, 20th Century

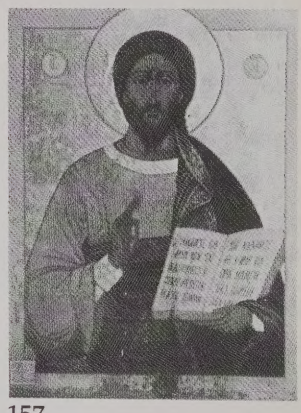
153 PICASSO, Pablo (1881-1973). *Taureau gravé (Engraved Bull)*, 1947. Glazed earthenware. 32.0 x 39.0 cm. *N92.54.1. New York, NY. Jan. 22, '92.

Furniture, Accessories

English, 17th Century

154 Six Charles II armchairs, 1670. Carved and upholstered wood. All similar in design with carved crests above upholstered backs flanked by either ring-and-ball turned or barley-twist stiles, with shaped arms, some with overupholstered seats, raised on ring-and-vase turned legs joined by turned stretchers. Two of the chairs have brass plaques fastened to the base with the inscription: "Donated by Beresford Pierse family." *N92.88.1. Northallerton, England. Mar. 13, '91.

156



157

English, 18th Century

155 Queen Anne lowboy. Walnut veneer. *N92.86.2. Chopgate, England. Jun. 3, '91.

Glass

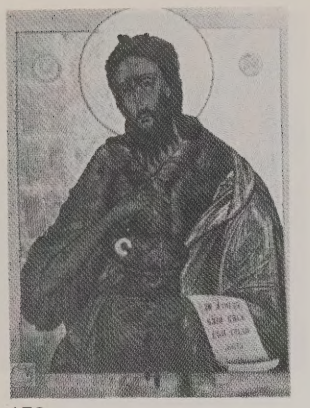
Swiss, 16th Century

156 Stained glass window with *St. John the Evangelist and St. Barbara*, 1518. Stained glass. 31.1 x 22.3 cm. *N92.81.1. Stein am Rhein, Switzerland. Apr. 4, '91.

Icons

Russian, 18th Century

157 *Christ Pantocrator*. 69.0 x 54.0 cm. *N92.79.1. Villars-sur-Ollon, Switzerland. Aug. 1, '91.



158

159

158 *St. John the Baptist*. 69.0 x 54.0 cm. *N92.79.2. Villars-sur-Ollon, Switzerland. Aug. 1, '91.

Jewelry

Canadian, 19th Century

159 EDENSHAW, Charles, Attr. to (1834-1924). Brooch. Silver. 12.0 x 3.0 cm. *N92.95.1. Prince Rupert, B.C., Canada. Sep. 29, '90.

Canadian, 20th Century

160 CROSS, Nelson. Necklace. Silver. W. 12.0 cm. *N92.95.3. Prince Rupert, B.C., Canada. Sep. 29, '90.

161 NELSON, Samuel. Bracelet. Silver. W. 5.0 cm. Bears an inscription inside the band: "Supernatural raven and the transformer who stole the sun and left it at head the of the Nass R. Tlingit myth Samuel Belson, Raven Clan, Nass River, B.C." Based on the inscription, appears to be in the form of a stylized raven based on Northwest Indian designs. N92.95.5. Prince Rupert, B.C., Canada. Sep. 29, '90.

162 TAIT, Norman (b. 1941). Bracelet, 1976. Silver. W. 8.0 cm. Signed and dated: Tait 76. Decorated with a bear's head. N92.95.4. Prince Rupert, B.C., Canada. Sep. 29, '90.

163 YELTATZIE, John (b. 1952). Armlet, 1979. Copper, shell, and ivory. W. 9.0 cm. *N92.95.2. Prince Rupert, B.C., Canada. Sep. 29, '90.

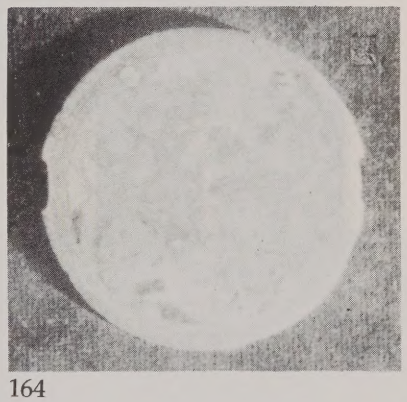
Liturgical Objects

French, 12th Century

164 Medallion from a funerary urn. Champlevé enamel. Diam. 6.0 x D. 0.2 cm. *N92.64.6. Gimel, Corrèze, France. Jul. 22, '91.

165 Reliquary of St. Stephen. Ormolu and champlevé enamel. 21.0 x 11.0 x 28.0 cm. *N92.64.1. Gimel, Corrèze, France. Jul. 22, '91.

160



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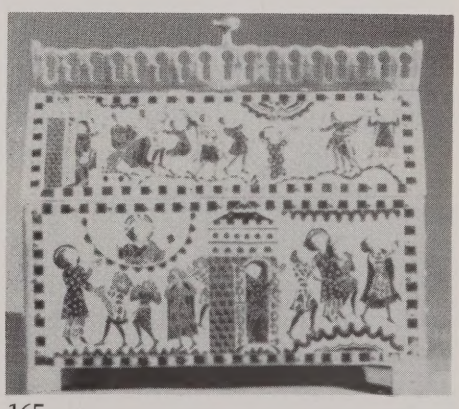

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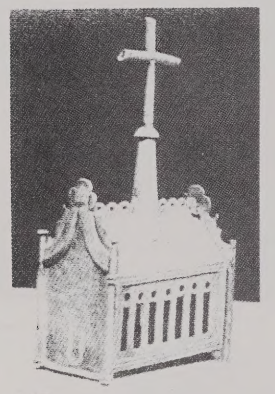

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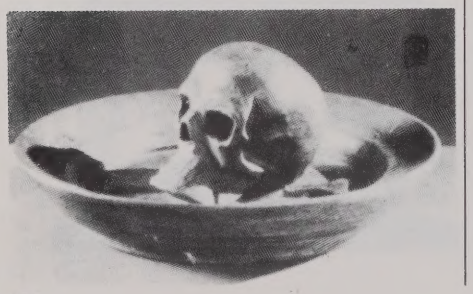


170

French, 13th Century

166 Custodial. Champlevé enamel. Ht. 7.0 x Diam. 9.0 cm. *N92.64.2. Gimel, Corrèze, France. Jul. 22, '91.

167 Reliquary. Brass. 21.0 x 65.0 x 12.0 cm. *N92.64.3. Gimel, Corrèze, France. Jul. 22, '91.

French, 15th Century

168 Box. Pewter. 15.0 x 5.0 x 10.0 cm. *N92.64.7. Gimel, Corrèze, France. Jul. 22, '91.

French, 17th Century

169 Altar cruet. Pewter. Ht. 11.0 cm. In the form of a lipped pitcher, raised on a domed foot. *N92.64.11. Gimel, Corrèze, France. Jul. 22, '91.

170 Offertory plate. Wood. *N92.64.4. Gimel, Corrèze, France. Jul. 22, '91.

171 Reliquary of St. Apolonia. Polychromed and gilded wood. Ht. 30.0 cm. *N92.64.5. Gimel, Corrèze, France. Jul. 22, '91.

French, 18th Century

172 Reliquary. Yellow metal. Diam. 8.0 cm. *N92.60.1. St. Denis, France. Apr. 13, '91.

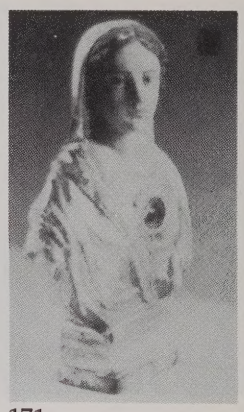
173 Reliquary cross of the True Cross, ca. 1750. Silver. 56.2 x 24.8 cm. *N92.57.1. Amiens, France. Jun. 28, '91.

French, 19th Century

174 Ciborium. Silver gilt and enamel. Ht. 24.0 cm. *N92.64.9. Gimel, Corrèze, France. Jul. 22, '91.

175 Ciborium. Silver gilt. Ht. 25.0 cm. *N92.93.1. Sassetot le Mauconduit, France. Jul. 3, '91.

176 Monstrance. Brass. 48.0 x 15.0 cm. *N92.64.8. Gimel, Corrèze, France. Jul. 22, '91.



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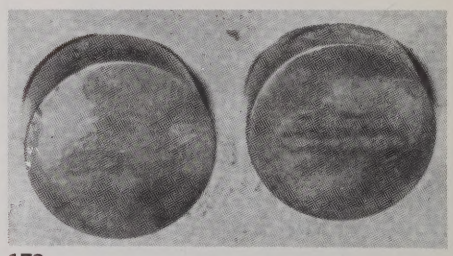

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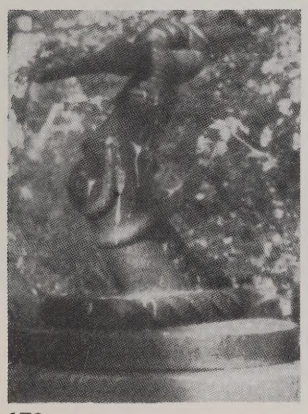

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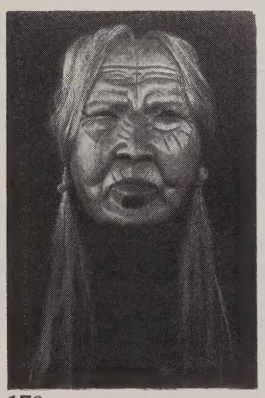

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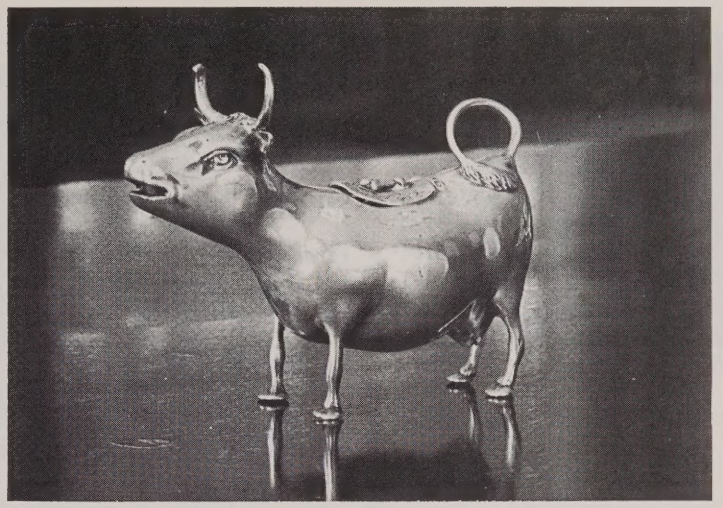


180

Metals

English, 19th Century

177 Dragon's head. Cast iron. Ht. 61.0 cm. *N92.84.1. Little Ouseburn, England. May. 28, '91.

178 Knight's arm. Cast iron. Ht. 61.0 cm. *N92.84.2. Little Ouseburn, England. May. 28, '91.

Objects of Art

Canadian, 20th Century

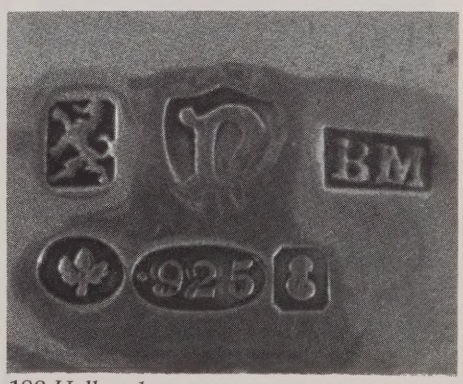
179 YOEMANS, Dan. Mask of an Old Woman. Wood, leather, and hair. 21.0 x 16.0 cm. *N92.95.6. Prince Rupert, Br. Columbia, Canada. Sep. 29, '90.

Silver

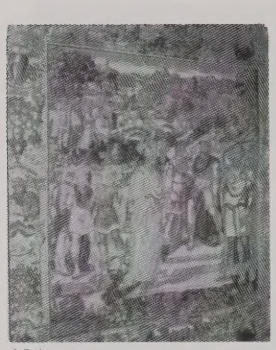
Dutch, 19th Century

180 Cow creamer. Silver. 10.2 x 14.0 cm. *N92.51.1. Tarrytown, NY. Dec. 1, '91. *Reward.*

180 *Silver mark.*



180 *Hallmarks.*



181

Tapestries, Textiles

Flemish, 17th Century

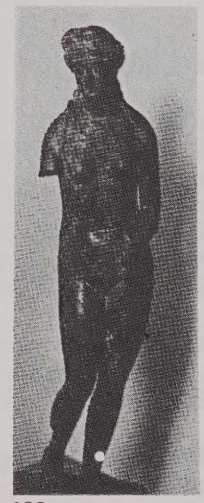
181 Gobelins tapestry. Wool. 400.0 x 400.0 cm. *N92.83.1. Chambezy, Geneva, Switzerland. Jun. 15, '91.

French, 17th Century

182 Tapestry. *Bacchus and Ariadne.* Wool. 340.0 x 170.0 cm. *N92.94.1. Paris, France. Apr. 6, '91.

182

Antiquities



183

Sculpture

Roman, Century Unknown

183 Statuette of *Venus.* Bronze. Ht. 17.5 cm. *N92.92.1. Bayonne, France. Aug. 23, '91.

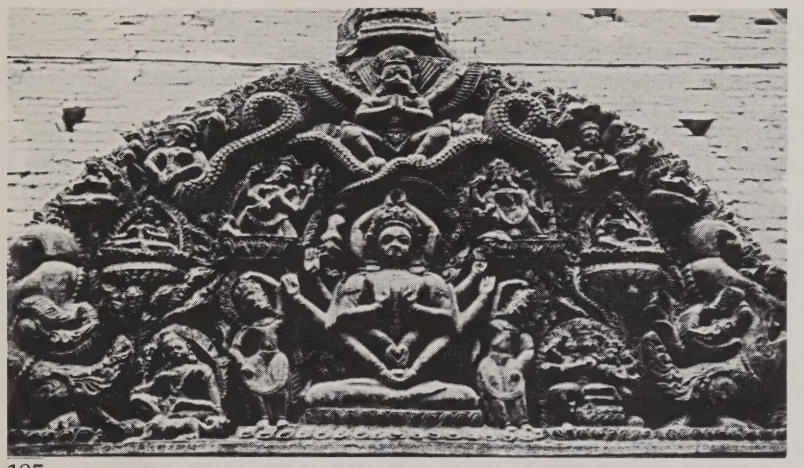
184

Paintings, Pastels, Mixed Media Works, Watercolors

Korean, 18th Century

184 *Portrait of an Official.* Yi Dynasty. Ink and colored wash on silk. 76.2 x 182.9 cm. *N92.100.1. Cambridge, MA. Jan. 3, '92.

Miscellaneous Objects



185

186

Sculpture

Chinese, 18th Century

185 *Foo Dog*, 1700. Bronze. 101.0 x 101.0 cm. *N92.67.1. Rhodd, near Presteigne, England. Oct. 11, '90.

Nepalese, 18th Century

186 *Garuda Narayana* tympanum relief. Wood. *N92.76.1. Kathmandu, Nepal. Jan. 31, '92.

187

Arms, Armor

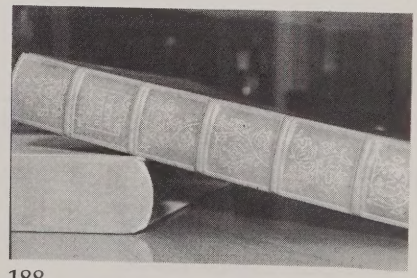
French, 19th Century

187 Pair of revolvers, 1880. Steel and wood. Designed for center fire ammunition, in a fitted case with accessories. The inside of the lid stamped: "Pd Claudin Breveté/ Boulevart des Italiens 38/Paris." The stocks of each revolver bear the initials "E.C.". *N92.91.1. Sèvres, France. Oct. 16, '90.

Books, Documents, Manuscripts

Spanish, 20th Century

188 DALI, Salvador (1904-89). *Biblia Sacra*, Vol. I, 1967. Paper and embossed leather. 91.4 x 61.0 cm. Edition no. 87/1499. Published in Milan and part of a five volume set. The spine bound in tan leather embossed with a foliate gilt design in panels, the title in the second panel from the top within a rectangular reserve and the volume number in the last panel in Roman numerals. In a slipcase. *N92.73.1. New York, NY. Jan. 19, '92.



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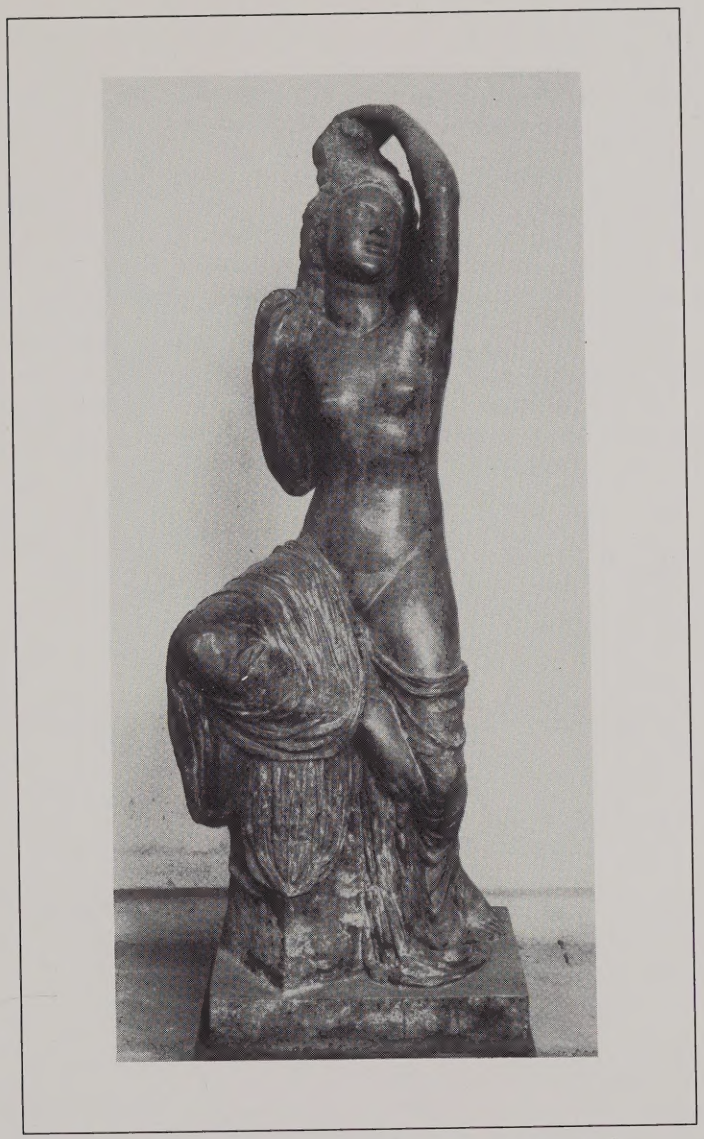
Soulacroix, J.F.C. 5



Bronze sculpture by Joseph Antoine Bernard stolen in Bath, England. See catalogue no. 147.

If You Spot Stolen Art...

Don't hesitate. Call IFAR at (212) 879-1780.

Do not mention your suspicion to the person in whose home or place of business you have seen it.

If you know the whereabouts of a work of art that you see reported as stolen or missing in the pages of *IFARreports*, you have a rare opportunity to do something wonderful for a victim of art theft. And possibly for yourself.

In many cases, rewards, usually 10% of recovered value, are offered for the safe return of stolen art along with information which could lead to the prosecution of the thief or thieves. Even if you don't have information about the crime, you may be entitled to some reward just for spotting stolen art, as long as you are not related to the theft itself.

IFAR will see to it that your information will be handled with discretion and speed. We will work closely with the person or agency who reported the theft to the Art Loss Register and also with the appropriate law enforcement authorities.

Do You Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 40,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's magazine, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. The magazine circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $2,000.

IFAR also offers an Art Authentication Service, which works to resolve controversies concerning the authenticity of works of art. The Authentication Service reviews hundreds of submissions a year without charge. There is a fee if IFAR agrees with the client to research the work, consult with the appropriate expert, and prepare a report. Please call Virgilia Pancoast should you have inquiries or need information about this service, or wish to support IFAR's efforts.

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SUBSCRIBER Individual $50 Commercial $65
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ACTIVE
SUBSCRIBER Individual $80 Commercial $100
Active subscriber and all members (categories below): one-year subscription to *IFARreports* and complimentary admission to IFAR Evenings (IFAR's lecture series).

MEMBERSHIP:

MEMBER	Individual $250	Corporate $1,000
PATRON	Individual $1,000	Corporate $5,000
BENEFACTOR	Individual $5,000	Corporate $10,000

Please make checks payable to IFAR, 46 East 70th Street, New York, N.Y. 10021, 212/879-1780.

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All membership contributions are tax-deductible.